

nationalism, but the *desire* for it is the articulation of a constantly changing understanding of nationhood. In that sense, "true Canadianism" (or to use its more recent signifiers, "Canadian identity" or "national unity") can never be achieved: it is the constant projection into the future of a nostalgia for a perpetually re-invented past.

NOTES

1. Campbell used the formulation "Vaster Britain" in the title of his 1914 collection, *Sagas of Vaster Britain*.
2. The archives of Hands Fireworks Company, Milton, Ontario include several such scripts, as well as designs, correspondence and programs. Most of the pageants depicted chapters of imperial and Canadian history; some, like *Nero and the Burning of Rome* (1913) turned to classical history, following the popular Victorian construction of Imperial Rome as a template for the British Empire.
3. Mair was not entirely removed from the appeal of the popular stage; his depictions of the American invaders as crude bumpkins may have been the first instance of what would become a popular character type in Canadian drama, although the invading soldier has been more commonly revived as an invasive tourist or businessman.
4. The phrase "colonial nationalism" was proposed in the specific context of emerging national sentiments in the settler colonies of the British Empire by Richard Jebb at the turn of the century. See Eddy and Schreuder.
5. The empire as family was a common motif in poetry and art of the day; its most familiar version may be Kipling's poem "Our Lady of the Snows" (1897), with its refrain:

A Nation spoke to a Nation,
A Queen sent word to a Throne;
"Daughter am I in my mother's house,
But mistress in my own. . . ."

The Toronto satirist J.W. Bengough drew numerous cartoons for *Grip* and *Punch* in *Canada* illustrating this relationship. In a typical example from 1869, a sturdy young Miss Canada embraces a helmeted Britannia while a sneering Uncle Sam-figure smokes a cigar nearby. The caption reads:

Mrs Britannia: "Is it possible, my dear, that you have ever given your cousin Jonathan any encouragement?
Miss Canada: Encouragement! Certainly not, Mamma. I have told him we can *never* be united." (Bengough 27)

6. The prevalence of anthropomorphism as the defining metaphor of nationalism can be seen in numerous references to Canada's "coming of age" at various points in the country's history, and by the federal government's practice of celebrating Canada Day ("Dominion Day" until 1989) as "Canada's Birthday." Such practices reinforce the state's powers to control the terms of nationalism by configuring the relationship of the government and the citizens as familial: the government serves as the parents of the "Canadian family" and, like parents, enforces unity.

7. For discussion of the ideological formation of the national theatre, see File Salter.

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